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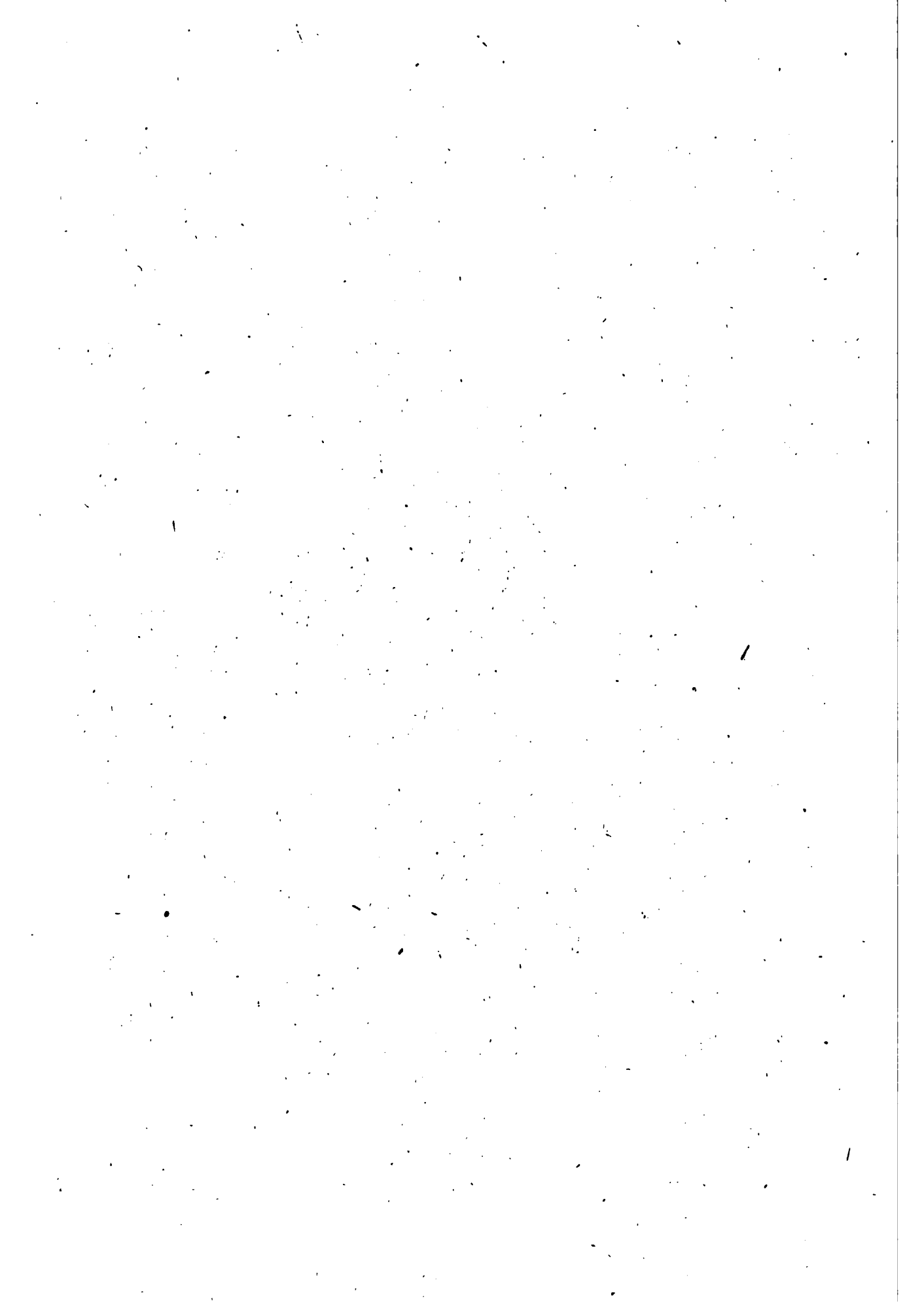
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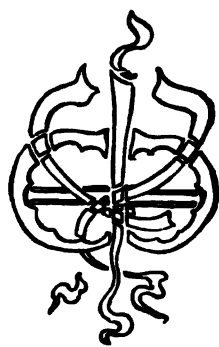


SONGS OF DEPAUW

A COLLECTION OF

COLLEGE SONGS

AS RENDERED BY



THE DEPAUW MALE QUARTETTE,
THE APOLLO AND LORELEI CLUBS,
STUDENTS OF DEPAUW UNIVERSITY.



COMPOSED AND COMPILED BY

JAMES HAMILTON HOWE

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PUBLISHED BY THE
UNIVERSITY LIBRARY
GREENCASTLE, IND.

J. M. RUSSELL,
10 HAMILTON PLACE, BOSTON.

1890.

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TO THE FRIENDS OF
DEPAUW UNIVERSITY,
AND ESPECIALLY
TO THOSE WHO HAVE ASSISTED IN THE COMPILATION OF THIS COLLECTION,
THE VOLUME IS
Affectionately Dedicated.

PREFACE.

IN compiling this first collection of the "Songs of DePauw" it has been my endeavor to select those at present popular in our University; and also a few compositions, formerly and at present popular in other universities, which may be considered as having attained a national reputation.

The selections have been taken with a view of interesting the varied classes brought together in the University. Pieces will be found arranged for male voices, for female voices, and for mixed voices; songs of a sacred as well as of a secular character, and songs suitable for medium voices.

I take this opportunity to thank those who have assisted me in this work by translations, original texts, and valuable suggestions.

With the hope that these "Songs of DePauw" may find favor among students, alumni, and friends of the University generally, the work is respectfully submitted for their kind consideration.

J. H. H.

GREENCASTLE, INDIANA, 1890.

CONTENTS.

	PAGE
ANGELS OF EVEN-TIDE	17
AVE MARIA (with Baritone Solo)	65
BIRD LET LOOSE	24
BILL OF FARE.	28
BULL DOG	49
CATASTROPHE	31
CO-CA-CHE-LUNK	33
COURTSHIP	34
DEPAUW RALLY	15
DEPAUW YODEL	16
DIE LORELEI	19
DEAR EVELINA	37
FORTY-NINE BOTTLES	39
FORSAKEN. (Male Voices)	38
FORSAKEN. (Female Voices)	69
GOOD NIGHT, LADIES	39
GIVE TO THE WINDS	89
HOLLOA-HALLOA	70
HOARSE SINGERS	50
JUBILEE HYMN	11
JAPANESE SERENADE	40
LORD'S PRAYER	23
LULLABY. (Brahms)	72
LULLABY. (Anderson)	73
LOVE DIVINE	77
MARY HAD A LITTLE LAMB	43
MY BONNIE LIES OVER THE OCEAN	45
MAN-IN-THE-MOON'S BALL	52
OWL AND THE PUSSY CAT	53
PAN-HELLENIC SONG	46
PETER GRAY	47
PAN-THYGETERIAN SONG	74
SWISS LOVE SONG	76
SOLDIER'S FAREWELL	48
TYING HER BONNET UNDER HER CHIN	20
THREE CROWS	39
THOU ART MY OWN LOVE.	57
THOSE EVENING BELLS	59
TYROLESE HUNTER'S SONG	60
THE SEA	94
VISIT TO THE MENAGERIE	26
WHY SHOULD I LEAVE THEE?	64
WE BRING NO GLITTERING TREASURE	81
YOUNG LOVER	56

INTRODUCTION.

It affords me much pleasure to offer a few words in the way of introduction to this the first Glee Book bearing the name of DePauw University. I do so with the hope of conducing to the favorable reception of the work by the public, and by the members of the Alumni in particular. Such a volume gives voice to the highest æsthetic expression of the University as it relates to song and sentiment, and as such it deserves a sympathetic response from all hearts loyal to DePauw.

It may well be expected that this Glee Book will receive a hearty, even an enthusiastic, greeting at the hands of the students. The faithful Alumnus, also,—long since separated from academic haunts,—must needs feel a revival of sacred memories at the visit of this singing messenger, come again from his youthful days out of the echoing halls of Alma Mater. We may even hope that the public outside, knowing only in an objective way the innocent pleasures and sweet recollections of college life, may feel by sympathy an interest in the present volume of songs and melodies.

In the minds of most men there are recurring intervals when they can but remember that "Such things were, and were most dear to us." Of such memories Swinburne has beautifully said:—

"The Songs of dead seasons that wander
On wings of articulate words;
Lost leaves that the shore-wind may squander,
Light flocks of untamable birds;
Some sang to me dreaming in class-time,
And truant in hand as in tongue;
For the youngest were born of boy's pastime,
The eldest are young."

Doubtless the American people are just entering the age of song. The voiceless epoch of barbaric silence passes and gives place to lyrical gladness. We advance into an era of higher and more harmonious expression.

Of a certainty, students have always sung. Even the mediævals, pent within monastic walls and given over to the sour-visaged mastery of half-pagan monks, made the dark courts and stone-bound cells of their prison roar with boisterous song. There was heard the outburst, in Low-Latin ditty, of the hilarious wine rout:—

“O quam placens in colore,
O quam fragrans in odore,
O quam sapidum in ore,
Dulce linguæ vinculum!”

To be sure, modern students sing in different manner and celebrate a chaster divinity. But they sing; and the world hears them with gladness. Out of the University campus rises a chorus which contains the whole prophecy of the age. Let none think that the noisy stream rises in the Land of Evil Dreams or flows towards the City of Destruction. Nay, nay; this sound is as a voice in the tree-tops. By it all the leaves of hope are shaken. It is heard afar in the meadow-lands and on the hillsides of promise, from whose summit the watcher, on tiptoe, with his hand to his ear in the direction of the music, drinks up the harmonious clamor and warms with a burning inspiration.

Hear ye, then, these “Songs of DePauw,” written fair in her Glee Book and sent out, first to her sons and daughters, and then to all the people. May these words, caught from the enthusiasm of youth, and these harmonies, adjusted by the skilful touch of a master in music, linger long in your memories, and be not forgotten even in the shadows of the coming twilight. Sing ye all these “Songs of DePauw” with the spirit, and with the understanding also, that your days may be long and your hearts be light in the land of the living.

JOHN CLARK RIDPATH, '63.

SONGS OF DEPAUW.

JUBILEE HYMN.

1837,

Composed for the Semi-Centennial Celebration of DePauw University. June 21, 1887.

1887.

Text by JOHN CLARK RIDPATH.

Music by JAMES HAMILTON HOWE.

mp

Chorus. 1. Planted by the pi - o-neers, Watered by that no - ble band,
Semi Cho. 2. What is this that God hath wrought In our year of Ju - bi - lee?

mp

Cho. 6. O'er yon Heav - en bends the bow, Spanning cloud and storm and rain,

Nurtured by the ear - ly seers In our wes - tern bor - der land,
 'Tis the plant our fathers brought, Af - ter half a cen - tu - ry,

'Neath that arch of prom - ise, lo Earth is cleansed from spot and stain,

f REFRAIN.

Full { This O Mas - ter is thy hand! Al - ma Ma - ter, Rise and stand!
Cho. { Spreading to a glorious tree! Al - ma Ma - ter, Bend the knee!

Obligato

P. 13, Man hath hope and peace a - gain! Al - ma Ma - ter, live and reign!

Verse 6. Lento & ff.

cresc.

V's 1 & 2. Vs 3 Page 12.

This O Mas - ter is thy hand! Al - ma Ma - ter, rise and stand!
 Spreading to a glo - rious tree! Al - ma Ma - ter, bend the knee!

Man hath hope and peace a - gain! Al - ma Ma - ter,

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ff live and reign!.....

ff

FINE.

Chorus

Andantino. SOPRANO OR TENOR SOLO.

mp

3. Through their toil and trust and truth, Through their

mp

hope and cour - age high, We have zeal and strength and

youth, Sun by day and star - ry sky!

* Small notes to be used when obligato is rendered in connection with the refrain.

mp

Lo the Fu - ture bend-eth nigh! Al - ma Ma - ter lift thine eye!

mp

mp *cres.*

4. Part-ed are the clouds a-bove, Passed the darkness shadows fled; Night is

mp *cres.*

Lento *rit.* *Tempo 1.*

morn - ing, day is love, In the way our feet shall tread.

Lento. *rit.* *Tempo 1.*

mf (*Solo Obligato.*)

Love is peace when doubt is dead— Al-ma Ma - ter crown thy head!

* 6. Man hath hope and peace a - gain, Al-ma Ma - ter live and reign.

mf

Love is peace when doubt is dead— Al-ma Ma - ter crown thy head!

mf * With refrain page 11.

Lento.

ff

Love is peace when doubt is dead—Al-ma Ma-ter crown Oh! crown thy head!
 Man hath hope and peace a - gain, Al-ma Ma-ter live, Oh! live and (See P. 12)

Love is peace when doubt is dead—Al-ma Ma-ter crown thy head!

CHANT. Unaccompanied, or with very light accompaniment.

p

5. In the day of doubt and fear, One who loved not self a - lone,

p

Strong and brave and great, drew near, Made his treasures as our own,

mf *cres.*

Gave his name for corner stone! Gave his name for corner stone! Al-ma

mf *cres.*

mp *Adagio.* *Tempo 1.*

Mater, He is gone! Alma Mater, He is gone!

mp *p* *D.C.* *to verse 6.*

con. 8va.

To The "DePauw Boys.

DEPAUW RALLY.

Text by JOHN CLARK RIDPATH.

SOLO. *mf*

SEMI CHORUS.

1. When as Freshmen we came to DePauw, Fol de rol de riddle lol De - Pauw
2. When in - fla - ted as Sophmores O,

SOLO. *mf**f* CHORUS.

We studied our books and re - membered the law, Fol de rol de riddle lol De - Pauw,
Our heav - y heads bubbled, and troubled, us so.

Grand Cho. by all the students. (Repeat softly.)

And Asbury lent his name, And mighty Simpson came, And Bowman still does honor to De-Pauw 1. O a
2. And Prof.

brave true man was Curry, And eloquent was Berry, They all bro't honor to our loved De-Pauw.
Downey loved his work, While Doc. Wheeler kept the kirk.

- 3 When as Juniors we walked by the chalk, Fol etc.
The Angels took notes of both us and our talk, Fol. etc.
CHO. And Asbury, etc.
There were Bragdon and Nadall,
Hoyt and Willey, Locke *et al.*
They all brought honor to our loved DePauw.
- 4 When as Seniors we came to a pause, Fol. etc.
We *therefore* and *wherefore* but couldn't *because*, Fol. etc.
CHO. And Asbury, etc.
And Prof. Tingley taught us *Phys.*
And McNutt made *Mathew* whiz.
They all brought honor to our loved DePauw.
5. On the great Day of Judgment the Fac. Fol. etc
Gave each a new sheep-skin to make up his lack, Fol. etc.
CHO. And Asbury, etc.
Then did Andrus hold the rein
Until Martin came again.
They all brought honor to our loved DePauw.

- 6 In *Alumni* the *t* became *e*, Fol. etc.
And a prettier lot of 'em never did you see, Fol. etc.
CHO. And Asbury, etc.
Then Doc. Gobin splained the text,
And Doc. Earp called out *The next!*
They all brought honor to our loved DePauw.
- 7 Whoop! we married, and got us a "place," Fol. etc.
And then went to racing, hurrah for the race, Fol. etc.
CHO. And Asbury etc.
But you never gazed upon
Such a man as Doctor John.
They all brought honor to our loved DePauw.
- 8 O ye scrubs and ye Docs. of the Law, Fol. etc.
Three cheers and a tiger, hip, hip for DePauw, Fol. etc.
CHO. And Asbury, etc.
Hear ye, hear ye all our toast,
"This 'ere Faculty's a host!"
They all brought honor to our loved DePauw.

DEPAUW YODEL.

Text by B. A. MANSFIELD.

SOLO.

SOLO.

1. O where are you going my gal - lant sir? where are you going? heigh O! heigh O! I'm
 2. O where are you from my gal - lant sir? where are you from? heigh O! heigh O! Oh,

And I love the "Dorm" O heigh O

on my way to De - Pauw, he said (CHO.) Ah Heigh
 I'm from Ken - tuck - y sir he said

Oo
 Humming.

Oo

3 Where are you going my pretty maid?
 Where are you going? heigh O!
 I'm on my way to DePauw, she said,
 And I live at the Dorm O heigh O!

4 Where are you from, my pretty maid?
 Where are you from? heigh O!
 I've come from Las Vegas sir, she said,
 And I live at the Dorm O heigh O!

5 What do you study maiden and sir?
 What do you study? heigh O!
 O'Language and ologies, sir, they said,
 And we love the Dorm O heigh O.

6 Why do you study, maiden and sir?
 Why do you study? heigh O!
 We love it, we love it, sir, they said,
 And we love the Dorm O heigh O!

ANGELS OF EVENTIDE.

(MIXED VOICES.)

Music by G. C. MARTIN.

Andante ma con moto.

SOPRANO & ALTO.

First system of musical notation for Soprano and Alto. The Soprano part begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 6/8. It starts with a *pp* (pianissimo) dynamic and features a melodic line with eighth and sixteenth notes. The Alto part, indicated by a brace, follows a similar melodic contour. The system concludes with a *mf* (mezzo-forte) dynamic marking.

Sleep, dar - ling, sleep, sleep, . . . The day is worn to

TENOR & BASS.

First system of musical notation for Tenor and Bass. The Tenor part begins with a bass clef, a key signature of one flat (B-flat), and a time signature of 6/8. It starts with a *pp* (pianissimo) dynamic and features a harmonic accompaniment of eighth and sixteenth notes. The Bass part, indicated by a brace, follows a similar harmonic pattern. The system concludes with a *mf* (mezzo-forte) dynamic marking.

rest, And the sun is faint and low, And si - lent - ly o - ver the snow. . .

Second system of musical notation for Soprano and Alto. The Soprano part continues the melodic line with a *p* (piano) dynamic marking. The Alto part follows with a similar melodic contour. The system concludes with a *p* (piano) dynamic marking.

Night comes out of the west, . . . night comes out of the west, comes out of the

Second system of musical notation for Tenor and Bass. The Tenor part continues the harmonic accompaniment with a *p* (piano) dynamic marking. The Bass part follows with a similar harmonic pattern. The system concludes with a *p* (piano) dynamic marking.

west, And the calm - eyed an - gel of e - ven - tide Gath - er a - bout thy

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cra - dle side, Sleep, dar - ling. sleep, . . . sleep,

2. Fa - ther is far a - way, And the fields are mist - y and cold, The year grows fa - ded and
3. Joy shall a - wake with day, And the year be young a - gain, From hearts of sor - row - ing

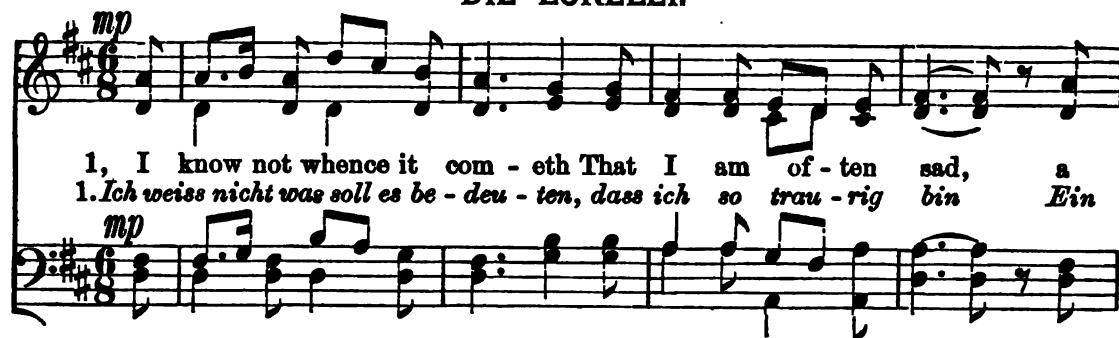
old . . . All wan is the world and gray, . . . all wan is the world and
men . . . The shad - ows shall flee a way, . . . the shad - ows shall flee a -

gray, all wan and gray, But he comes in sleep - time to ba - by and me, When
way, shall flee a - way. When the gold - haired an - gel of morn - ing shall come, And

veil - ed dream an - gels set all hearts free; Sleep, dar - ling, sleep, sleep. . . .
o - ver the shin - ing hills bring him home; Sleep, dar - ling, sleep, sleep. . . .

DIE LORELEI.

mp



1, I know not whence it com - eth That I am of - ten sad, a
 1. Ich weiss nicht was soll es be - deu - ten, dass ich so trau - rig bin Ein

mp



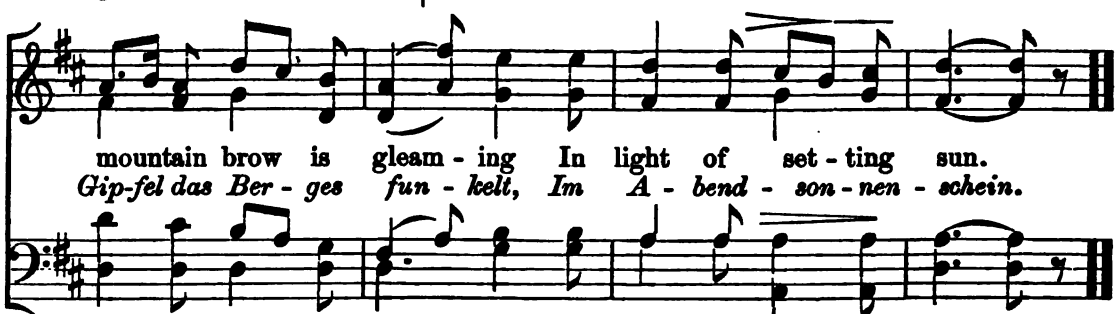
sto - ry of days de - part - ed Will ne'er from my mem - 'ry fade; The
 Märchen aus al - ten Zei - ten, das kommt mir nicht aus dem Sinn Die

cres.



air grows cool in the twi - light, And calm the Rhine flows on The
 Luft ist kühl und es dun - kelt Und ru - hig fliesst der Rhein. Der

cres.



mountain brow is gleam - ing In light of set - ting sun.
 Gip-fel das Ber - ges fun - kelt, Im A - bend - son - nen - schein.

2 Die schönste Jungfrau sitzet
 Dort oben wunderbar
 Ihr gold'nes Geschmeide blitzet
 Sie kämmt ihr gold'nes Haar,
 Sie kämmt es mit gold'nem Kamme
 Und singt ein Lied dabei
 Das hat eine wundersame
 Gewalt'ge Melodei.

3 Den Schiffer im kleinem Schiffe
 Ergreift es mit wildem Weh;
 Er schaut nicht die Felsenriffe,
 Er schaut nur hinauf in die Höh'.
 Ich glaube die Wellen verschlingen
 Am Ende Schiffer und Kahn;
 Und das hat mit ihrem Singen
 Die Lorelei gethan.

2 On yonder height there sitteth
 A maiden wondrous fair,
 Her golden jewels sparkle
 She combs her golden hair,
 With comb of gold she combs it,
 And sings so plaintively,
 A strain of wondrous beauty,
 A potent melody.

3 In tiny skiff the boatman,
 Is seized with a wild. wild woe,
 He gazeth on high unceasing,
 He heeds not the cliffs below;
 I fear me the skiff and boatman
 Will both 'neath the waters drown,
 And this, with her wondrous singing,
 The Loreley has done.

TYING HER BONNET UNDER HER CHIN.

NORA PERRY.

H.

Allegro con spirito.

Ty - ing her bon - net under her chin, She tied her rav - en ring - lets in; But

not a - lone in the silk - en snare, Did she catch her love - ly float - ing hair; For

ty - ing her bon - net un - der her chin, She tied a young man's heart within. she

She tied a young man's heart with - in
 tied a young man's heart She tied a young man's heart with - in. They were
 She tied a young man's heart with - - - in.

rit. *a tempo.*
 strolling to - geth - er up the hill, Where the winds come blow - ing mer - ry and chill, And it

con brio.

blew the curls a frolicsome race, All o-ver her hap-py peach col-ored face, 'Till

dim. *pp*

scolding and laughing she tied them in, Under her beau-ti-ful dimpled chin. Under her beautiful

mp *mf Risoluto.*

Un-der her beau-ti-ful dim-pled chin Under her

mp *mf Risoluto.*

dim-pled chin, her dim-pled chin. Steeper and steeper grew the hill,

beau-ti-ful dim-pled chin.

rit. *Adagio.* *Furioso.*

Madder, merrier, chiller still, The winter wind blew down and played, The wildest tricks with the

rit. *Furioso.*

Piu Lento.

lit-tle maid The wild-est tricks with the lit-tle maid, As tying her bon-net under her chin, She

Tempo I. *Adagio.*
mf
 tied a young man's heart with - in, She tied a young man's heart with - in.
Tempo I. *mf*

mp Tempo.
 Ah! El - le - ry Vane you lit - tle thought, An hour a - go when
mp Tempo.

you besought This coun-try lass to walk with you, Af - ter the sun had

dried the dew, What per - il - ous dan - ger you'd be in, As she tied her bon - net

As she tied her bon-net under her chin.
cres. *f* *rit.*
 un - der her chin As she tied her bon - net un - der her chin, As she tied her bonnet under her chin.
cres. *f* *rit.*
 As she tied her bon - net un - der her chin.

To Dr. and Mrs. Geo. L. Curtiss,
THE LORD'S PRAYER.
 (MALE VOICES.)

1st & 2nd TENOR.
Adagio,

p Our Father who art in heav - en, hallowed be thy name. Thy kingdom come, Thy

1st & 2nd BASS.

cres. *f rit.* *p* will be done on earth, as it is in heaven. Give us this day our dail - y

cres. *rit.* *p* *mp* Give us this day our dail - y bread, Give us dail - ly bread, And for - give us our tres - pass - es, As

Give us this day our dail - y bread,

mp *Tempo.* we for-give them that tres - pass a - gainst us. And lead us not in - to temp - ta - tion, but de -

mp *Tempo.*

Allegro moderato. *ff* *Piu Lento.*

liv - er us from e - vil; for thine is the kingdom, for thine is the kingdom, the power and the glo -

- ry For - ev - er A - men A - - - men.

To D. P. U. Apollo Club.

THE BIRD LET LOOSE IN EASTERN SKIES.

(MALE QUARTETTE WITH TENOR OR SOPRANO OBLIGATO.)

Text by THOMAS MOORE.

1st & 2nd TENOR.

Andante maestoso.

The bird let loose in east - ern skies, when hast' - ning fond - ly home. Ne'er
Grant me God, from ev' - ry care and stain of pas - sion free, A -

1st & 2nd BASS.

SOLO.

1. The bird let loose in
2. So grant me, God from

stoops to earth her wing, Where i - dle warblers roam. The bird when
loft through Vir - tue's purer air, To hold my course to thee! So grant me

east - ern skies When hast' - ning fond - ly home, Ne'er stoops to earth her
ev - 'ry care And stain of pas - sion free, A - loft through Vir - tue's

hast - - 'ning of fond - ly home, Ne'er stoops nor
stain of pas - sion free, A - loft through

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wing, nor flies Where i - dle war - bles roam; But high she shoots thro' air and light, A -
 pur - er air, To hold my course to thee! No sin to cloud, no lure to stay My

flies air, Where i - dle war - bles roam; But high she shoots cloud A -
 To hold my course to thee! No sin she to cloud My

bove all low de - lay, Where noth - ing earth - ly bounds her flight, Nor
 soul, as home she springs;— Thy sun - shine on her joy - ful way, Thy

bove, Where noth - ing bounds her flight, . . . Nor
 soul, as home she springs, Thy sun - shine! Thy

1st time. 2nd time. *p Adagio.* *rit.* *pp.*
 shad - ow dims her way. wings! Thy free - dom in her wings!

shad - ow dims her way. So wings! Thy free - dom in her wings!

A VISIT TO THE MENAGERIE AND LOGICAL ZOO.

(A LA ROUND.)

Expression, Ad Libitum.

1st TENOR.



1st & 2nd TENOR.

mon - key, monkey, monkey, monkey, } 1st. & 2nd. Tenor continue, Monkey, etc.
 don - key, donkey, donkey, donkey, } 1st. & 2nd. Tenor continue, Donkey, etc.

1st BASS.

I went to the an - i - mal fair, The
 I went to the log - i - cal Zoo, And in -

beasts and the birds were there, do, do, The old raccoon, by the light of the moon, Was
 quired of the yak how do, do, The wild Chicasaw and the jol - ly jackdaw, Were

comb - ing his au - burn hair, The monkey fell out of his bunk, And
 beat - ing the ape black and blue, The donkey who sat on the bank, Was

lit on the el - ephant's trunk, The el - ephant sneezed, and fell on his knees, And
 tick'ling the 'noc-e-ros' flank, The 'noc-e-ros' laughed and kicked the gi - raffé, And

what be-came of the monkey, monkey, monkey, monkey, mon - key mon - key, monkey, mon-key. etc.
 what be-came of the donkey, donkey, donkey, donkey, don - key, don - key, donkey, don-key. etc.

2ND. BASS. I went to the an - i - mal fair, etc.
 I went to the "Log - i - cal Zoo." etc.

Note:—The 2nd. Bass continues until he finishes the theme; then the first Tenor takes the theme, the remaining three voice parts supplying the harmony. At the close of the theme, and while the refrain "monkey, monkey," is being rendered, the gentlemen leave the stage one after another, beginning with the 1st. Tenor; the 2nd. Bass leaving last, and in a state of great surprise.

THE BILL OF FARE.

CARL ZOKLINER.

Allegro Moderato.

Wait-er! *Solo.* My-lord! Wait-er! *Tutti.* My-lord! The Bill of fare! *Solo.* My-lord, with pleasure! *Tutti.*

mf

Allegretto.

Fri-cas-see of roast-veal, cau-li-flow'r with boil'd beef, sour-croust and suck-ing pig,

f

leg of lamb with green pease. Sausage, om-e-lets and beef-steak, chops and cutlets, fine-ly roasted

loin of veal, young and tender pigeons, fried po-ta-toes, ham and eggs, partridges and ducks.

Cold s'-law, s'-law, s'-law, s'-law, with fish or an-y-thing.

Wor's-ter sauce, with fish or an-y-

* From here, after repeating, to Coda.
By permission of KELLOGG & SHEPARD.

an - y - thing, an - y - thing, an - y - thing you like. Splen - did, like Sir.

thing, yes, an - y - thing you like. like.

Tas - ty mac - ca - ro - ni, ten - der ham and sau - sage,
Tas - ty mac - ca - ro - ni, ten - der ham and German sau - sage salt and pickled
ben marcato.

salt and pick - led her - ring, al - so tur - key, chick - en,
her - ring, salmon, trout, sardines, an - cho - vis; turkey, goose and chicken, oys - ter

oys - ter stew and lob - ster sal - ad, ap - ples, plums and cher - ries,
stew and lob - ster sal - ad; apples, plums and cher - ries, cran - ber - ries and

cel - ly, cel - er - y. S' - law, s' - law, s' - law, s' - law, Cold Wor's

dim. Cold s' - law, s' - law, s' - law, s' -

. . . s' - law, s' - law, s' - law, s' - law, with fish or an - y - thing, an - y - thing.

Wor's ter sauce, with fish or an - y - thing, yes,
- law, fine sauce with

an - y - thing, an - y - thing, you like. Splen - did cold s' - law, s' - law, s' - law s' -

an - y - thing you like Wor's ter sauce with

- law with fish or an y - thing, an - y - thing, an - y - thing, an - y - thing you like, Sir.

fish, or an - y - thing you like.
fish, a . . . ny . . . thing

D.S.
S.S.
D.S.

ducks, For des - sert . . . wine and cake . . . bread and cheese . . . Half - a -

CODA.
ducks, For des - sert, Wine and cake, bread and cheese. Half - a -

*

- crown is all we charge.

- crown is all we charge. Hope you will en - joy . . . it!
p Hope you will . . . en - joy . . . it!

A CATASTROPHE.

Words by CHAS. M. SHELDON.

(MALE VOICES.)

Music by N. B. SPRAGUE.

Allegro vivace.

1st & 2nd TENOR. 1st time *ff.*

There was a tack, There was a tack,

1st & 2nd BASS.

There was a boy, There was a boy,

ritard. *a tempo.* *Repeat pp*

There was a boy, There was a tack, There was a teach - er new.

ritard. *a tempo.*

The tack sat down up - on its head,

The tack sat down up - on its head, The

The tack sat down up - on its head, The

tack sat down up - on its head, *accel* - ran - do. The tack sat down up - on its head,

molto ritard. *p rit.*

tack sat down up - on its head, *molto ritard.* *very slow.* *p rit.* The teach-er sat down too.

The tack sat down up - on its head,

a tempo.

Then up he rose, and seized that boy, Then up he rose, and seized that boy, Then

a tempo.

rit. *a tempo. pp*

up he rose, and seized that boy, Then up he rose, and seized that boy, Who shook in ev - 'ry joint, Who

rit. *a tempo. pp*

cres.

shook in ev - 'ry joint; Then up he rose, and seized that boy, Who shook in ev - 'ry joint.

cres.

p

(THE BOY.) I on - ly meant it for a joke; I on - ly meant it for a joke;

f *rit.* *adagio.* *pp* **FINE.**

I on - ly meant it for a joke. I failed to see the point! the point!

f *rit.* (THE TEACHER.)

pp

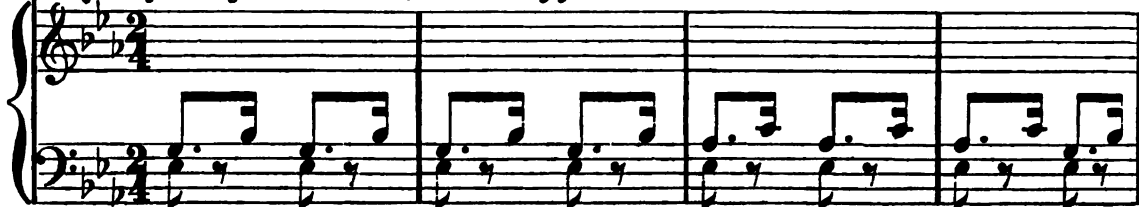
CO-CA-CHE-LUNK.

SOLO.



1. When we first came on this cam - pus, Freshmen we, as green as grass;
 2. We have fought the fight to - geth - er, We have strug - gled side by side;

Play the first eight measures of the melody for introduction.



- Now, as grave and rev - er end sen - iors, Smile we o - ver the ver - dant past.
 Brok - en is the bond that held us— We must cut our sticks and slide.



CHORUS.

AIR.



Co - ca-che-lunk-che-lunk - che - la - ly, Co - ca-che-lunk-che - lunk-che-lay, Co - ca-che-lunk - che-lunk-che - la - ly,
 SECOND.



BASS.



Hi! O chic - a - che - lunk - che - lay.

3 Some will go to Greece or Mattoon,
Some to Wabash or to Rome;
Some to Greenland's icy mountains—
More, perhaps, will stay at home.

4 When we come again together,
Vigintennial to pass,
Wives and children all included,—
Won't we be an uproarious class?

COURTSHIP.

Poetry by FREDERICK LANGBRIDGE.

Music by ARTHUR W. THAYER.

Allegretto Giocoso.

1st & 2nd TENOR.

1. It chanced they say, up - on a day, A fur - long from the town, the town, That
2. As I and you per - haps might do, They gazed up - on the ground, the ground, But

1st & 2nd BASS.

she was stroll - ing up the way, As he was stroll - ing down— She
when they'd gone a yard or two, Of course they both looked round. And

2nd. Bass *f*

hum - ing low, as might be so, A dit - ty sweet and small; He
noth - ing af - ter that re - mained But he should see her home, They

2nd. Bass *f*

whist - ling loud a tune, you know, That had no tune at all . . . It
both were pained, they both ex - plained What caused their eyes to roam . . . It

hap - pened so, pre - cise - ly so, As all their friends and neighbors know, It happened

It happened so, It happened so, Pre - cise - ly so As all their friends and neighbors know.
so, so, Pre - cise - ly so

3. Next day to that 'twas com - mon chat Ad - mit - ting no de - bate, de - bate; A
Melody 1st Bass marcato. Accl. p

bon - net close be - side a hat Was sit - ting on a gate, a gate, A

month, not more, had bus - tled o'er When, brav - ing nod and smile,

piu vivace.

ff *ff*

One blush - ing soul came through the door Where two went up the aisle; One blushing soul,

One blush - ing soul came through the door Where two went up the aisle.

mf Allegretto.

mf

It hap - pened so, pre - cise - ly so, As all their friends and neigh - bors know.

It happened

*accel. un poco**p a tempo.*

It happened so, It hap - pened so, Pre - cise - ly so, As all their friends and

accel. un poco. *p a tempo.*

so, so. Pre - cise - ly so

*rit. un poco.**p**pp slentando*

neigh - bors know, Their friends and neigh - bors know.

rit. un poco. *p* *pp slentando.*

mf know, As all their friends, their friends and neigh - bors know.

DEAR EVELINA, SWEET EVELINA.

37

mf Allegretto.

1. { Way down in the mead - ow where the li - ly first blows, Where the wind from the
fond Ev - e - li - na, the sweet lit - tle dove, The pride of the

2. { She's fair like a rose, like a lamb she is meek, And she nev - er was
most grace - ful curls hang her ra - ven black hair, And she nev - er

1 moun - tains ne'er ruf - fles the rose; Lives
val - ley, the known to put paint on her cheek; In the girl that I love.
re - quires per - fum - ery there.

2

CHORUS. *f*

Dear Ev - e - li - na, sweet Ev - e - li - na, My love for thee shall nev - er, nev - er die;

Dear Ev - e - li - na, sweet Ev - e - li - na, My love for thee shall nev - er, nev - er die.

3 Evelina and I one fine evening in June
Took a walk all alone by the light of the moon,
The planets all shone, for the heavens were clear,
And I felt round the heart tremendously queer.—CHO.

4 Three years have gone by, and I've not got a dollar,
Evelina still lives in that green grassy holler,
Although I am fated to marry her never,
I've sworn that I'll love her for ever and ever.—CHO.

FORSAKEN.

English version by J. MOSENETHAL.
1st & 2nd TENOR.

(MALE VOICES.)

KOSCHAT.

1. For - sak - en, for - sak - en, for - sak - en am
2. A mound in the church - yard, that blos - soms hang

1st & 2nd BASS.

I: Like the stone in the cause - way, my bur - ied hopes
o'er; It is there my love sleep - eth: to wak - en no

lie; I go to the churchyard, my eyes fill with
more; 'Tis there all my foot - steps, my pas - sions all

tears; And kneeling I weep there, Oh, my love, loved for
lead; And there my heart turn - eth, I'm for - sak - en in -

dim.

years; And kneeling I weep there; Oh, my love, loved for years,
deed; And there my heart turn - eth; I'm for - sak - en in - deed.

ff

"Poor 'Boz' where art thou?"
FORTY-NINE BOTTLES.

To return by the same route use—"Add one bottle to them all,"

Allegro.



For - ty nine bot - tles hanging on the wall, For - ty nine bot - tles hanging on the wall,



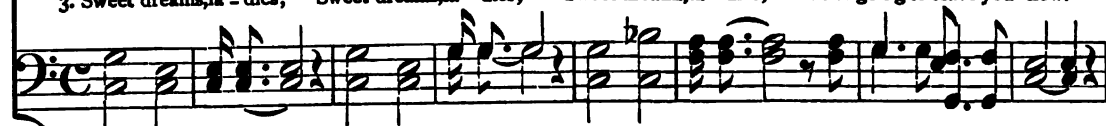
Take one a - way from them all, For - ty eight bottles hanging on the wall. Forty eight bot - tles, etc.

GOOD-NIGHT, LADIES.

f Sostenuito.



- | | | | |
|-----------------------------|--------------------------|--------------------------|-------------------------------|
| 1. Good-night, la - dies! | Good-night, la - dies! | Good-night, la - dies! | We're going to leave you now. |
| 2. Fare - well, la - dies; | Fare-well, la - dies; | Farewell, la - dies; | We're going to leave you now. |
| 3. Sweet dreams, la - dies; | Sweet dreams, la - dies; | Sweet dreams, la - dies; | We're going to leave you now. |



Allegro.

repeat pp.



Mer - ri - ly we roll a - long, roll a - long, roll along, Mer - ri - ly we roll a - long, O'er the dark blue sea.



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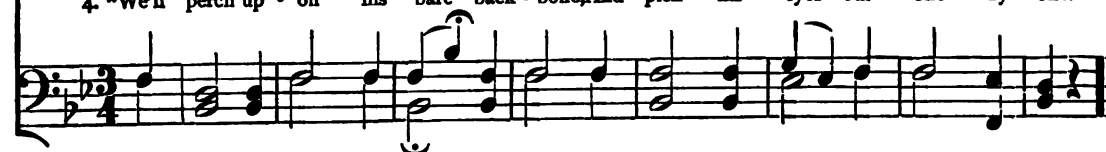
THREE CROWS.

It is the custom for some one to "line" each stanza before it is sung.

Largo.



- | |
|--|
| 1. There were three crows sat on a tree, And they were black as crows could be, |
| 2. Said one old crow un - to his mate, "What shall we do for grub to eat?" |
| 3. "There lies a horse on yon der plain, Who's by some cru - el but - cher slain." |
| 4. "We'll perch up - on his bare back - bone, And pick his eyes out one by one." |



THE JAPANESE SERENADE.

Music by KAN TSING, of the Fourth Dynasty.

Allegretto Giocoso. f

The moonlight wanes to the jub-jub bird. And the fal-lals lightly, lightly sing, The
fly with me and we'll scortle off thro' the depths of the dimple, dimple glade, I will

1st & 2nd TENOR.
p e stac.

lol pit-a-pat, lol pit-a-pat, lol pit-a-pat lol pit-a-pat lol lol lol pit-a-pat

1st & 2nd BASS.

tol lol tol lol tol lol tol lol tol lol tol lol

crushing voice of the dole is heard, And the tit-wits ting-a-ling; In the mis-ty depths of the far above, The
slay the wocah and the loggerstawf, With my swishing blith-er blade; No harm shall klope to my love-ey day. In the

lol pit-a-pat lol pit-a-pat lol lol lol lol lol la la la la la la

lol pit-a-pat lol pit-a-pat lol lol lol lol lol In the misty depths of the far a-bove The
No harm shall klope to my love-ey day In the

tol lol tol lol tol lol tol lol tol lol pit-a-pat, tol lol pit-a-pat

starlets, starlets blink in blue, They wink and think but of you my love, They dream my love of you,
sof-ty of -ty fif-ty hours, She shall lie and lisp on a kwash-a-way, In the loll of the woolly flow'ra,

la la lol pit-a-pat, la la la lol pit-a-pat

rit.

starlets, starlets blink in blue. They wink and think but of you my love, my love of you, of you.
sof-ty of -ty fif-ty hours, She shall lie and lisp on a kwash-a-way, the loll of woolly flow'ra.

Tol lol tol lol tol lol pit-a-pat tol lol pit-a-pat tol lol pit-a-pat dream
loil

f a tempo.

Chick - a - lee tol lol pit - a pit - a pit - a - pat chick - a - lee tol lol

f a tempo.

pit

pit - a pit - a - pat - a - pat, chick - a - lee tol lol tol lol tol lol

chick chick - a chick - a - lee, pit - a pit - a - pat tol lol tol lol

pit - a - pat

p ff pp f

tol lol tol lol chick chick - a chick - a - lee, lol lol pit - a - pat tol lol pit - a - pat

p ff pp ff

f

pit - a pit - a pit - a pit - a

f

pat pit - a pit - a pit - a pit - a pit pit pit - a - pat pit pit pit - a - pat.

f p

Oh!

JINGLE, BELLS.

Allegro. mf

1. Dash - ing thro' the snow, In a one-horse o - pen sleigh; O'er the fields we go,
 2. A day or two a - go, I thought I'd take a ride. And soon Miss Fan - nie Bright Was
 3. Now the ground is white; Go it while you're young; Take the girls to - night, And

mf

Laugh - ing all the way; Bells on bob - tail ring Mak - ing spir - its bright: What
 seat - ed by my side, The horse was lean and lank; Mis - fort - une seem'd his lot; He
 sing this sleighing - song. Just get a bob-tail'd bay, Two - for - ty for his speed; Then

CHORUS, * *f*

fun it is to ride and sing A sleigh - ing song to - night! Jin - gle, bells! jin - gle, bells!
 got in - to a drift - ed bank, And we, we got up - sot.
 hitch him to an o - pen sleigh, And crack! you'll take the lead.

f

Jin - gle all the way! Oh! what fun it is to ride In a one-horse o - pen sleigh!

Jingle, bells! jingle, bells! Jingle all the way! Oh! what fun it is to ride In a one-horse open sleigh!

To The DePew Quartette of 1890.

MARY HAD A LITTLE LAMB.

(MALE QUARTETTE.)

Moderato pathetico.

1st & 2nd TENOR.

1. Ma - ry had a lit - tle lamb, Its fleece was white as snow, And
 2. And so the teach - er turned him out, But still he lin - gered near, And

1st & 2nd BASS.

ev - ry where that Ma - ry went That lamb was sure to go. It followed her to school one
 wait - ed pa - tient - ly a - bout 'Till Mary did ap - pear "What makes the lamb love Ma - ry

day, That was a - gainst the rule, It made the child - ren laugh and play, To
 so?" The cag - er child - ren cry; "Oh, Ma - ry loves the lamb you know," The

* Bleating *ad libitum*.

Copyright, 1890, by J. H. Howz.

tempo giusto rolicko.

mf *f* *f* *[Surprised.]*

see the lamb at school. It was a - gainst the rule It was? yes! It was a - gainst the
 teach - er did re - ply. It was a - gainst the rule It was? yes! It was a - gainst the

cres. e energico.

rule. It was? Why yes! It made the chil - dren laugh and play, and laugh and play, and
 rule. It was? Why yes! O Ma - ry loves the lamb, you know, you know, you know, you

cres. e energico.

p Adagio. *f*

laugh and play, and laugh! To see the lamb at school, To
 know, you know, you know! The teach - er did re - ply, The

p Adagio. *f*

school
ply

Tempo.

see the lamb at school To see the lamb at school, the lamb, To see the lamb at
 teach - er did re - ply, The teach - er did re - ply, she did, The teach - er re - ply

Tempo.

school
ply

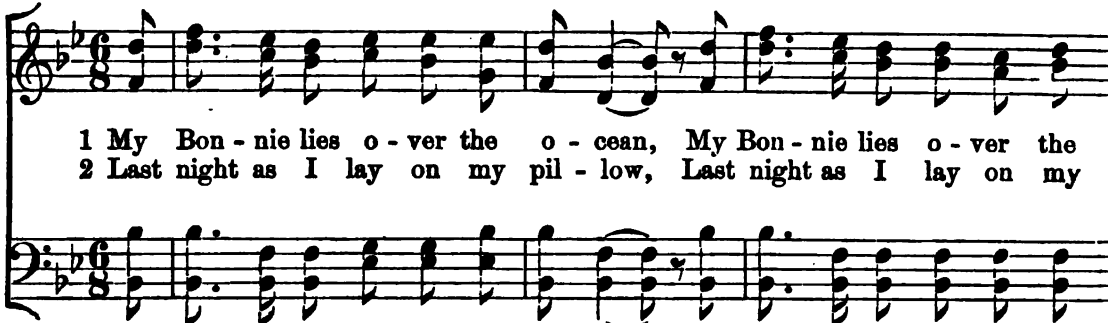
school, the lamb, the lam - i, lam - i, lam - i, lam - i, lam - i, lam - i, has
 ply, she did re - ply i i i i i i i

ff Andante. *Presto.*

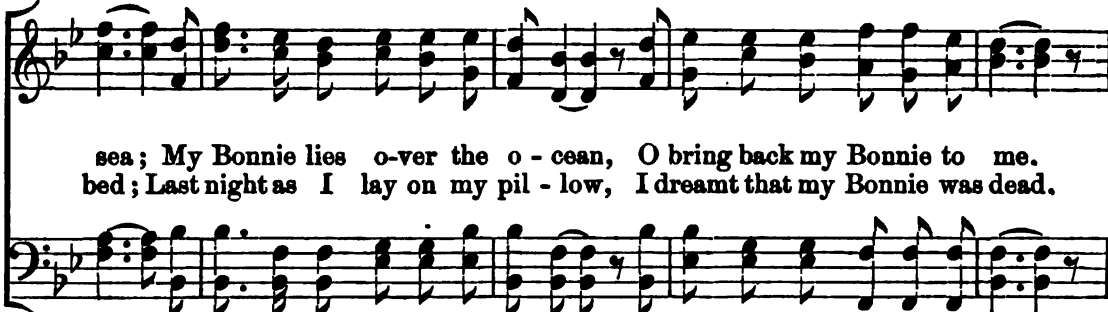
To see the lamb at school.
 The teach - er did re - ply.

ff Andante. *Presto.*

MY BONNIE LIES OVER THE OCEAN.




1 My Bon - nie lies o - ver the o - cean, My Bon - nie lies o - ver the
2 Last night as I lay on my pil - low, Last night as I lay on my



sea; My Bonnie lies o-ver the o - cean, O bring back my Bonnie to me.
bed; Last night as I lay on my pil - low, I dreamt that my Bonnie was dead.

CHORUS.



Bring back. Bring back, Bring back my Bon - nie to me, to me,



Bring back, Bring back, Bring back, my Bon - nie to me.

PAN-HELLENIC SONG.

Text by J. W. SLUSS.

To the Pan-Hellenic Society of D. P. U

P. C. R'y. December 6. 1889.

*Tempo di valse.**mf*

1. Of Pan - Hel - len - ic songs we
 2. We en - vy not the Pan - Thyg-
 3. "When Greek meets Greek" in war of
 4. All Greeks we are, we'll drink the

sing, When wrink - led care in fright takes wing, And flies where gay Hel -
 rout, The girls, we al - ways vote 'em out With all their frizz, and
 wit, A sin no worse we can com - mit Then not to wreath our
 health Of all who prize long Friendship's wealth That al - ways shines in

cres. *ff* CHORUS.
 len - ic boys Fill not the night with fes - tive noise. Hur - rah for
 fuss and bang, For all we care they may go hang.
 face in smiles. As mirth in song the night be - guiles.
 lus - tre bright, On ev - ery Pan - Hel - len - ic night.

cres. *ff*
 Pan - Hel - len - ic, Ho! Hur - rah for Pan - Hel - len - ic, Ho! Of



Pan - Hel - len - ic joys we'll sing. To Pan - Hel - len - ic al - ways go.

"Arh Unkal Thou Wehrt Sough Phunnelgh.

PETER GRAY.

1st & 2nd Bass Solo.

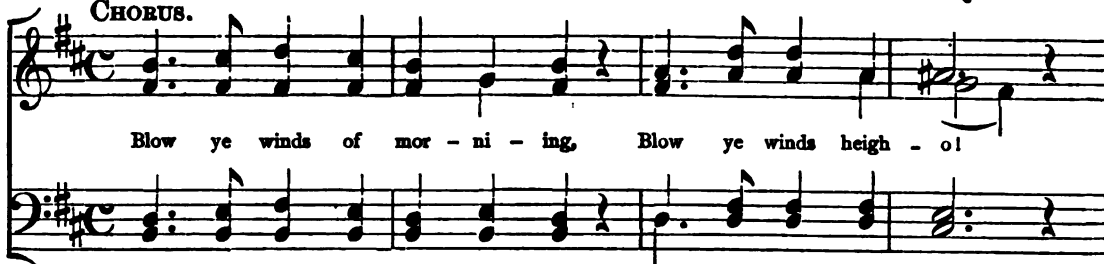


2ND BASS. 1. Once on a time there was a man, His name was Pet - er Gray, He
1ST BASS. 2. Now Pet - er Gray he fell in love, All with a nice young girl The



lived way down in that 'ere town called Pean - syl - va - ni - a.
first three let ters of her name was L - U - C Anna Quirl.

CHORUS.



Blow ye winds of mor - ni - ing, Blow ye winds heigh - o!



Blow ye winds of morni - ing, Blow, blow, blow, Blow, blow, blow,

Ending for 5th. verse if desired.

1st & 2nd Tenor Solos.



2ND. TENOR 3 But just as they were going to wed her pa - pa he said
1ST. TENOR 4 And Pet - er Gray he went to trade, For furs and oth - er



no! And con - se - quent - ly she was sent Way off to O - hi - o.
skins. Till he was caught and scalp - y - ed, By the blood - y In - di ans. CHO.
2ND. BASS. Verse 5.—When Lucy Anna heard the news, she straightway took to bed,
And she did not get up again until she di - i - ed. CHORUS.

SOLDIER'S FAREWELL.

Translation by BELLE A. MANSFIELD.

(RITTER'S ABSCHIED.)

JOHANNA KINKEL.

1st & 2nd TENOR.

(Sorrowfully.)

etwas zurückhaltend.

p *Wehmuthig.*

1. Why must there be this part-ing! One fare - well kiss I give thee, And
 1. *Weh' das wir schei-den müs-sen lass mich noch ein-mal küssen, ich*

1st & 2nd BASS.

crescendo e poco accel. al *f* *Tempo I.*

then go forth to du - ty Wher - ev - er it may call me. Fare -
muss an Kai-sers Sei-ten ins fal-sche Welschland rei-ten. Fahr'

p *ruhig und sehr ausdrucks-voll.* *fz* *p* *pp*

well, fare-well, my on - ly love, Farewell, fare - well, my on - ly love.
wohl, fahr' wohl mein ar-mes Leib, fahr' wohl, fahr' wohl mein ar-mes Leib.

2 This look may be the last one
 That my hard fate may grant me;
 The foe is now advancing
 His glittering steel I see.
 Farewell, farewell. etc.

2 *Ich werd' auf Maien Auen
 Dich niemals wieder schauen.
 Der Feinde grimme Schaaren
 Sind kommen angefahren.
 Fahr' wohl, fahr' wohl. etc.*

3 I go with tender yearning,
 Stay thou with gentle sighing,
 To thee I'll give my life—love
 And my farewell when dying.
 Farewell, farewell. etc.

3 *Ich denk an dich mit Sehnen,
 Gedenk an mich mit Thränen,
 Wenn meine Augen brechen,
 Will ich zuletzt noch sprechen:
 Fahr' wohl, fahr' wohl. etc.*

THE BULL-DOG

49

Moderato.

SOLO. 1st TENOR.

1 Oh! the bull-dog on the bank! Oh the

SOLO. 2nd BASS.

And the bull-frog in the pool;

bull - dog on the bank;

ritard. *attacca il chor.*

Piu Allegro. CHORUS.

And the bull-frog in the pool;

Oh! the bull - dog on the bank, And the bull - frog in the pool, the

CHORUS.

bull-dog call'd the bull-frog, A green old wa - ter fool, Sing - ing tra la

la la la la,.... Sing - ing tra la la la la la,.... Singing

Repeat pp.

tra la la, Singing tra, la la, tra la la la, tr! la la la tra la la la la.

- 2 Oh! the bull-dog stooped to catch him,
And the snapper caught his paw,
The pollywog died a laughing
To see him wag his jaw, CHO.
- 3 Says the monkey to the owl,
"Oh, what'll you have to drink?"

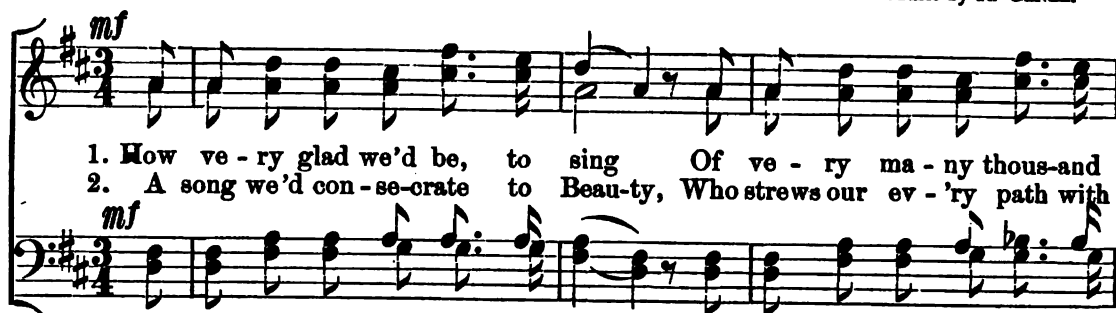
- "Since you are so very kind,
I'll take a bottle of ink," CHO.
- 4 Pharaoh's daughter on the bank
Little Moses in the pool;
She fished him out with a ten-foot pole,
And sent him off to school, CHO.

THE HOARSE SINGERS.

Translation by F. S. SMITH, '79.

Music by R. GENE.

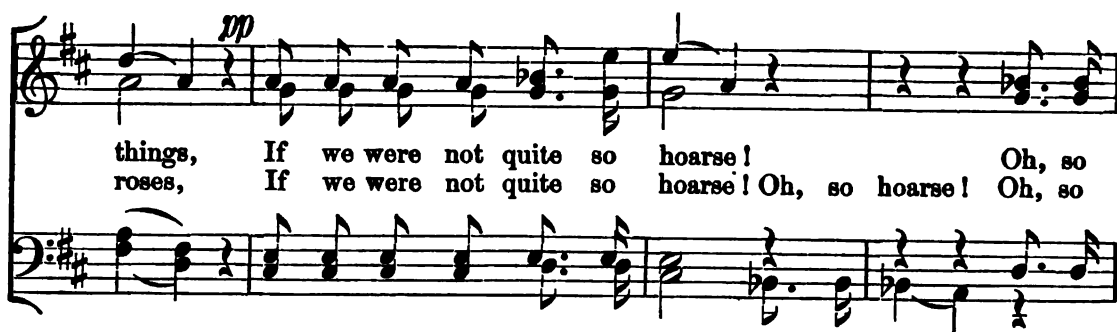
mf



1. How ve - ry glad we'd be, to sing Of ve - ry ma - ny thous-and
2. A song we'd con-se-crate to Beau-ty, Who strews our ev - 'ry path with

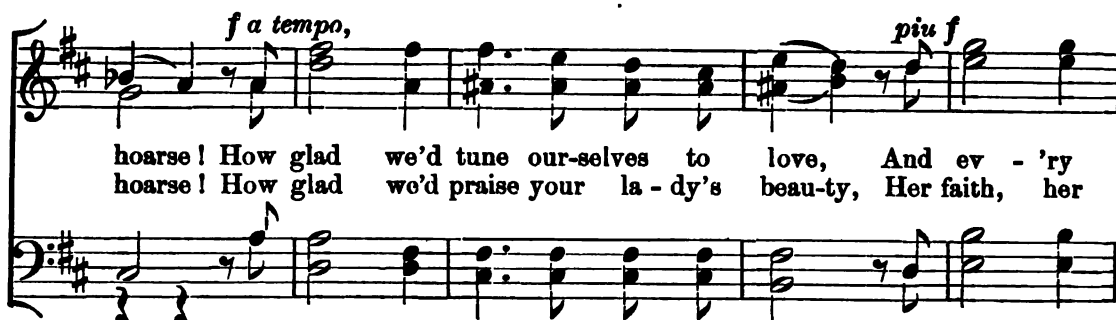
mf

pp



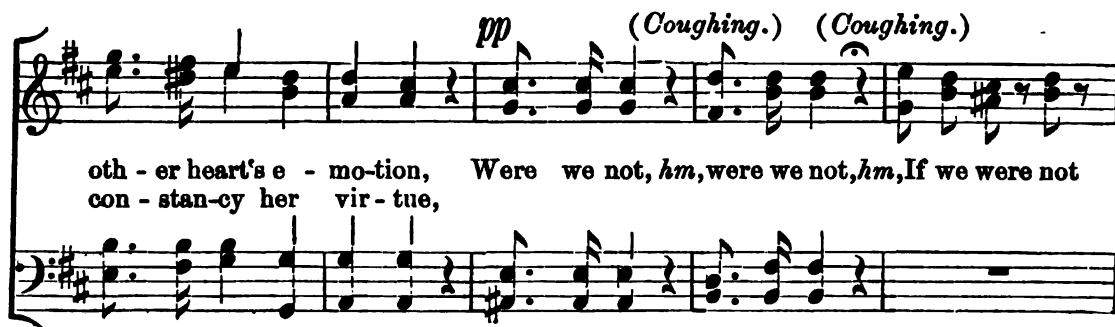
things, If we were not quite so hoarse! Oh, so
roses, If we were not quite so hoarse! Oh, so hoarse! Oh, so

f a tempo, *piu f*



hoarse! How glad we'd tune our-selves to love, And ev - 'ry
hoarse! How glad we'd praise your la - dy's beau-ty, Her faith, her

pp (Coughing.) (Coughing.)



oth - er heart's e - mo-tion, Were we not, *hm*, were we not, *hm*, If we were not
con - stan-cy her vir - tue,

By permission of KELLOGG & SHEPARD.

quite,..... quite so *cres.* hoarse,
If we were not quite so hoarse,
If we were not quite so hoarse, If we were not

Were we not so hoarse,
If we were not quite so hoarse,
quite so hoarse,..... Oh, if we were not

Oh, if we were not quite so hoarse !
Oh, if we were not quite, not quite, so hoarse !
Oh, if we were not quite,..... not quite, so hoarse !
quite so hoarse, not quite so hoarse !

ff Tra la la la la la la la. hm, Tra la la. hm,
accel.

(Cough.) G.P. *p*
Tra la la, hm, *ff* Tra la la, hm, (Coughing). If we were not quite so hoarse.
G.P.

THE MAN IN THE MOON'S BALL.

H. H. FURNESS, JR.

(MALE VOICES.)

B. CARPENTER.

1st & 2nd TENOR. 3

1 The mon - key, the frog, the gay babboon, all went to call on the
 2 He would not hear of their going away, And gave them a ball on the
 3 The frog, they say, got aw - fully full, And wanted to fight with the

1st & 2nd BASS. 3

man in the moon; The
 ve - ry next day; He in -
 zo - di - ac bull; The

yes, yes. the man in the moon,
 yes, yes, the ve - ry next day,
 yes, yes, the zo - di - ac bull,

man in the moon asked them in to dine, And fed them on gum shoes chopped fine, And
 vit - ed the crick and the frisk - y bat, The green monopole with a brick in his hat, Be -
 mon - o - pole smashed in the monkey's hat, The kangaroo chewed the tail of the cat, The

fin - ished it off, yes, fin - ished it off, with glue and twine, with glue and twine,
 sides his jags his roy - al jags, great Dan - iel Pratt, great Dan - iel Pratt,
 man in the moon, the man in the moon, got knocked down flat, got knocked down flat,

ff Just think of the com - bi - na - tion.
 Just think of the com - bi - na - tion.
 Which broke up the com - bi - na - tion.
fff

THE OWL AND THE PUSSY CAT.

GEORGE INGRAHAM.

3d time omit to 3d Verse.

1. The Owl and the Pussy Cat
2. Pussysaid to the Owl: "You

went to sea in a beauti-ful pea-green boat; They took some honey and plen-ty of mon - ey Wrapp'd
 el - e-gant foul, How charmingly sweet you sing! O, let us be married, too long we have tar - ried; But what

up in a 5-pound note. The Owl looked up to the stars a - bove, And sang to a small gui-
 shall we do for a ring?" They sailed a - way for a year and a day, To the land where the bong tree

up in a 5-pound note. The Owl looked up to the stars a - bove, And sang to a small gui-
 shall we do for a ring?" They sailed a - way for a year and a day, To the land where the bong tree

By permission of G. SCHIRMER.

p

tar: "O love - ly Pus - sy, O Pus - sy my
grows, And there in a wood, a Pig - gy - Wig

love, what a beauti - ful Pus-sy you are!
stood, with a ring at the end of his nose.

3. "Dear Pig, are you will-ing to sell for a shill-ing your ring?" Said the Pig-gy, "I

will!" So they took it a-way, and were married next day By the Turk-ey who lives on the

The first system of the musical score is in G major (one sharp). The vocal line is written in a single staff with a bass clef. The piano accompaniment consists of two staves (treble and bass clefs) joined by a brace. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

hill. They din-ed on mince and slic-es of quince, Which they ate with a run-ci-ble spoon;

The second system continues the musical score. The vocal line and piano accompaniment follow the same notation as the first system, maintaining the G major key signature.

f And hand in hand, on the edge of the sand, They

The third system begins with a forte (*f*) dynamic marking. The vocal line continues with the lyrics. The piano accompaniment features a more complex and rhythmic pattern, including triplets and sixteenth notes in the right hand, while the left hand provides a steady bass line. The system concludes with a final chord in G major.

Repeat pp

danced by the light of the moon

8va

Repeat. pp

THE YOUNG LOVER.

Translation by F. B. KELLOGG.

T. KOSCHAT.

mf *Slow and soft.*

1. Dear-est maid be shy, Let no boy come nigh, For the boys (you know) are (ve - ry)
2. I have known thee long, When with flow'rs and song, In the fields (together here) we

mf *pp* *po - co.* *rit.*

mf *a tempo.*

wild, But a - lone to mine, Should'st thy heart in-cline, When to
played, In the heath - er sweet, Where the lamb - kins eat, Have I

mf *a tempo.*

rit. *ff* *p*

thee I come, my dar-ling child, Than my love for thee, No great-er
roam'd with thee, a lit - tle maid. Now that all is o'er, A child thou

rit. *ff* *p*

Permission of SHEPARD & KELLOGG.

pp *poco rit.* *f* *a tempo*

can there be, Thy im-age in my heart shall (ev-er) stay, For thy sake would I
 art no more, The lovli-est maid-en thou in (all the) town. Tho' thy moth-er sigh

pp *poco rit.* *ff* *a tempo*

p *rit.* *f* *rit. molto.*

be glad e'en now to die, God knows it well, Who sees my heart al-way.
 Tho' all the world de-ny, My heart will break, If thou art not my own.

p *rit.* *f* *rit. molto.*

Permission of SHEPARD & KELLOGG.

THOU ART MY OWN LOVE.

Moderato. *ALL.* *By PERMISSION.* *ALL.*

Thou art my own love be-lieve me: Prom-ise yon ne'er will de-ceive me.

SOLO. *mp* *SOLO.*

Ah! would that thou wert mine!

ALL.

Cu pid! thou art but a rov-er, seek-ing for-ev-er

SOLO

Copyright, 1886, by H. D. SLEEPER.

Some fool - ish rogue of a lov - er! You will find him, nev - er fear!

Accelerando.

land, . . .

ff And oh! we'll dine on the fat of the land! Oh yes! we'll

land, . . .

dine, When we have mar - ried been, my love! When we have mar - ried been, my

land, . . .

love! And oh! we'll dine on the fat of the land, Oh yes! we'll

land, . . .

rit.

dine, When we have mar - ried been! . . .

THOSE EVENING BELLS.

Text by THOMAS HOOD.

(MALE CHORUS.)

p Lento.

Those Evening Bells, those Evening Bells, How man-y a tale their mus-ic tells, Of Yorkshire

f rit. p Andante.

cakes and crum-pets prime, And let-ters on-ly just in time!— The Muf-fin

rit. mf

boy has passed a-way, The Postman gone and I must pay, For down be-low Deaf Mary

rit. mf Tempo I.

dwells And does not hear those Even-ing Bells. And so 'twill be when she is gone, That tune-ful

rit. mf Tempo.

peal will still ring on, And oth-er maids with time-ly yells, For-get to

f cres. ff f

stay those Eve-ning Bells, Those Even-ing Bells, Those Even-ing Bells.

ff Adagio. mp pp Grave. p pp

ff Adagio. mp pp Grave. p pp

The small notes are also to be sung when this composition is rendered by a chorus.

TYROLESE HUNTER'S MARCH.

Tempo di Marcia.

Th. Koschat. Op. 44.

TENORE.

Marcato.

3 Hal - li! Hal - li! Let us join the hunt to -
A hat with feath - ers

BASSE.

Hal-lo! Hal-lo! Let us join the hunt to -
A hat with feath - ers

day. Hal - li! Hal - li! The morn is dull and gray. Hal -
grand, A ri - fle in his hand,

day. Hal - lo! Hal - lo! The morn is dull and gray.
grand, A ri - fle in his hand.

li! Hal - li! With your ri - fle in your hand. Hal - li!
A heart that's full of glee.

Hal - lo! Hal - lo! With your ri - fle in your hand. Hal -
A heart that's full of glee.

1. *f* 2. *ff*
By the old wall take your stand. Hal - stand. Zu - he . Hal . . lo . What
This is the hun - ter free Hal - li! Hal - lo! Fresh

lo! By the old wall take your stand. stand. Zu - Thunder in the el - e - ments What
This is the hun - ter free Hal - li! Hal - lo! Hal - lo! Hal - lo Fresh

questo.

is it that leaps in air? It has two shin - ing eyes, And like the
mer - ry, light and gay. We love a pret - ty girl, Bright eyes and

ff

wind it flies. Now stea - dy my boys, Just
teeth like pearl, Hal - li! Hal - lo! Who

look what a no - ble one, Now let us all lie down each to his
else in the whole wide world Can say he is so free; The world was

1. 2.

gun. Hur - rah! Great gun. Huis - sa huss!
(see coda.)

TRIO.

pp

1 From you - der wa - ter - fall I hear the ech - oes call.

Very soft. La, la, la, la, la, la,

The great the bash - ful bride, She looks with tear - ful pride

la la la la la la la la

cresc. As if she wished to say; Oh what a hap - py day my own brave *f*

legato. la la la la la la la la la la

p 1. 2.

Mich - ael shot the deer. From you - der.

la la la la la

f Tra la la la tra la la la la la! Tra la la la la! Three *marcato.*

f Tra la la la tra la la la la la! Tra la la la la! Three *marcato.*

cheers for our home and our own dear na - tive land!

cheers for our home and our own dear na - tive land!

Tra la la la, tra la la la la, Zuh! tra la la la la!

Tra la la la, Tra la la la, Zuh! tra la la la la!

Tra la la la tra la la la, Zuh! tra la la la la.

D.C. to

Hoch! Hoch! Now o - ver the hills and a - way! Hurrah! way! Hurrah!

Hoch! Hoch! Now o - ver the hills and a - way! Hurrah! way. Hurrah!

CODA. *sempre ff et string.*

made for me! Hal - li!..... Hal - lo!.....

made for me! Hal - li!..... Hal - lo.....

.... Hal - li! Hal - li! Hal - lo!.....

WHY SHOULD I LEAVE THEE.

Translation by B. A. MANSFIELD.

Moderato pathetico.

The musical score is written for voice and piano. It features a treble and bass staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is marked 'Moderato pathetico'. The score consists of four systems of music, each with a vocal line and a piano accompaniment. The lyrics are as follows:

1. Why should I leave thee, Queen of my lov - ing heart!
 Light of my life thou art, Star of my soul.
 A - bout thee doth en - twine, Each ten - der thought of mine.
 I would be on - ly Thine in life and death.

2. Each gentle zephyr
 Whispers a thought of thee;
 Each tuneful songster sings
 His song of thee.
 Each blossom speaks thy grace,
 Each stream reflects thy face,
 New fancies fair I trace
 With every breath.

3. In the fresh morning
 My thoughts are all of thee;
 At dewy eventide
 Thine would I be.
 Thine when the day is high,
 Thine when the night is nigh,
 Thine as the years go by:
 Thus my heart saith.

AVE MARIA.

mp Lento.

Av-e Ma-ri-a, su to di-scen-de, Quan-to de graz-i-a, nel ciel re-splen-de Tu fra le

A - ve Ma

mp

fi-glie d'E-va la-e-let-ta, A-ve Ma-ri-a si-a be-ne-det-ta,

ri-a, su to di-scen-de, Quan-to de graz-i-a, nel ciel re-splen-de.

cres. f dim.

det-to quel sa-cro pe-gno, Che a noi del ciel, del ciel se-it re-gna, Che in-te dis-Si-a be-ne-det-to quel pe-gno, Si-a be-ne-det-to quel sac-ro pe-gno, Il Si-a be-ne-det-to, be-ne-det-to, sa-cro pe-gno, Il Si-a be-ne-det-to quel sa-cro sa-cro

Tu fra le

sce-se Par che s'ac-ce-se Il di-vo spi-ri-to per te d'a-mor. Si-a be-ne.
 di-vo spi-ri-to o per te d'a-mor per te d'a-mor. Si-a be-ne-
 fi-glie d'Eva la-e-let-ta A-ve Ma-ri-a Sia be-ne-det-to quel sa-cro

det-to quel sa-cro pe-gno quel pe-gno quel
 pe-gno Si-a be-ne-det-to quel sac-ro

pe-gno Si-a be-ne-det-to te-co il Si-gnor.
 pe-gno Si-a be-ne-det-to te-co il Si-gnor.

mp Moderato.

San - ta Ma - ri - a, Ma - ri - a del ciel de - si - o
del ciel de - si - o

San - ta Ma - ri - a Santa Ma - ri - a del ciel de - si - o

Ver - gi - ne e spo - sa. Ma - dre di Di - o Gli oc - chi ter

gen do Col tu - o bel ve - lo. Pe - re - i per mi - se - ri

Pe - re - i pe - re - i

Propi - zi - a il ciel - o Pe - re - i per - mise - ri pro - pi - zi

pro - pi - zi - a il ciel - o pe - re - i pro - pi - zi - a il

pro - pi - zi - a - il ciel - o

pe - mi - se - ri, pe - re - i pro - pi - zi - a il

a il ciel - o

pre - ga

pre - ga

ciel - o pre - ga per no - i, pre - ga per no - i, Fin - che la guer - ra, Pre - ga per no - i Fin - che la

Del - la

bar - ba - rie

Pre - ga per no - i Del - la bar - ba - rie Del - la bar - ba - rie. Ci stra - zi - guer - ra, Del - la bar - ba - rie

Del - la bar - ba - rie

Quando sul ci - glio

a in ter - ra Pre - ga a in ter - ra Pre - ga il tu - o Fi - gli - o

Sta - ra dell'ul - ti mo Pre - ga

Si - a be - ne - det - to te - co. il Si - gnor.

FORSAKEN.

69

FEMALE VOICES.

KOSCHAT.

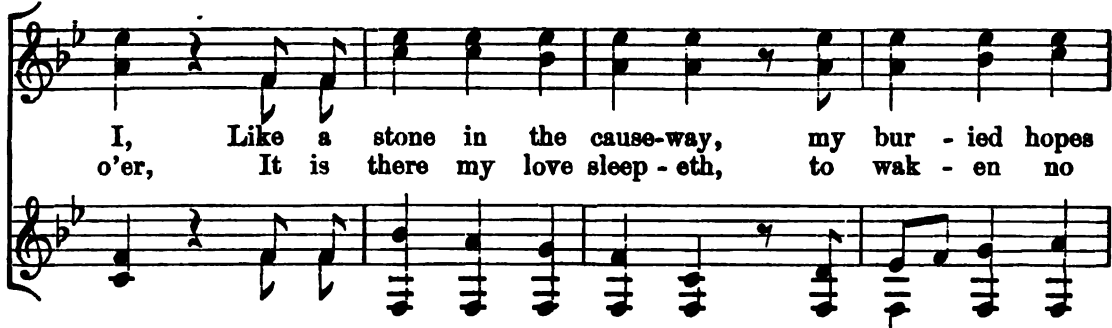
Arranged by I. N. B.

1st & 2nd Soprano.



1. A - lone and for - sak - en, for - sak - en am
2. A mound in the church-yard, that blos - soms hang

1st & 2nd Alto.



I, Like a stone in the cause-way, my bur - ied hopes
o'er, It is there my love sleep - eth, to wak - en no



lie— I go to the church-yard, My eyes filled with tears; And
more; 'Tis there all my foot-steps, My pas-sions all leap; And



kneel - ing, I weep there; O my love, loved for years. And
there my heart turn - eth; I'm for - sak - en in - deed. And



kneel - ing, I weep there; O my love, loved for years.
there my heart turn - eth; I'm for - sak - en in - deed.

HOLLOA, HOLLOA.

English Version by MISS LULU FOSTER.

KIENZL.

*Slowly.**Faster.*

f *pp* *Rehe.* *p*

1st SOPRANO.
Hol - loa, hol - loa, List while the woods a-mong, Birds chant their songs,

2nd SOPRANO.

1st ALTO.
Hol - loa, hol - loa, List while the woods a-mong, Birds chant their songs,

2nd ALTO.

fz *fz*

Thro' the pines hear them say, Birdlings, come this way, Hop, hop, hop, Hei, hei,

fz

Thro' the pines hear them say, Birdlings, come this way, Hop, hop, hop, Hei, hei,

fz *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

hei, hei, hei, hei, ho, ho, ho, hei, hei, hei, hei, hei, hei,

hei, hei, hei, hei, ho, ho, ho, hei, hei, hei, hei, hei, hei,

Slowly. *Faster.*

ho, Hal-loa, Hal - loa. List while the stream a-long, Birds shout their song,

ho, Hal-loa, Hal - loa. List while the stream a-long, Birds shout their song,

One and all hear them say, Yes, we come this way, hop, hop, hop, hie, hie, hie,

One and all hear them say, Yes, we come this way, hop, hop, hop, hie, hie, hie,

hei, hei, hei, hei, ho, ho, ho, hei, hei, hei, hei, hei, ho.

hei, hei, hei, hei, ho, ho, ho, hei, hei, hei, hei, hei, ho.

LULLABY.

(FOR WOMEN'S VOICES.)

JOH. BRAHMS. Arr. by WM. REES.

1st & 2nd SOPRANO.
Andante.

p

1. Lul-la - by, and good night, with ro - ses be - dight, with
 2. Lul-la - by, and good night, thy mother's de - light, bright
 1. Gu-ten A - bend, gut' Nacht, mit Ro - sen be - dacht, mit
 2. Gu-ten A - bend, gut' Nacht, von Eng-lein be - wacht, die

ALTO.

p

ill - les be - sted is ba - by's wee bed, lay thee down now and
 an - gels a - round my dari - ing shall stand; they will guard thee from
 Nag-lein be - steckt, schlupf' un - ter die Deck': mor - gen früh', wenn Gott
 sei-gen im Traum dir Christkindlein's Baum; Schlaf' nun se - lig und

p pp

rest, may thy slumber be blest, lay thee down now and rest, may thy slumber be blest.
 harms, thou shalt wake in my arms; they will guard thee from harms, thou shalt wake in my arms.
 will, wirst du wie - der ge - weckt, mor - gen früh' wenn Gott will, wirst du wie - der ge - weckt.
 süsse, schau' im Traum's Pa-ra - dies; Schlaf' nun se - lig und süsse, schau' im Traum's Pa-ra - dies.

p pp

LULLABY.

(LADIES' VOICES.)

Moderato.

1st & 2nd SOPRANO.



1. Dear mother, in dreams I see her, With loved face sweet and calm, . . . And
2. Ah! e'en when her life was ebbing, Her words were all of me, . . . My

1st & 2nd ALTO.



With loved face sweet and calm
Her words were all of me



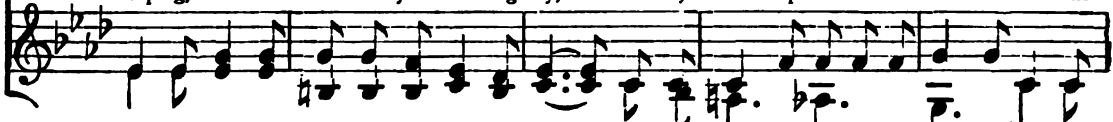
hear her voice, with love rejoice, When nest-ling on her arm; I think how she soft - ly
fu - ture years Were all her fears, Her fate 'twas not to see; My father I heard you



When nest - ling on her arm;
Her fate 'twas not to see;



press'd me, Of the tears in each glist'ning eye, As her watch she'd keep When she'd rock'd to sleep, Her
weeping, As in sorrow you standing by, And my mother's plaint in her accents faint This



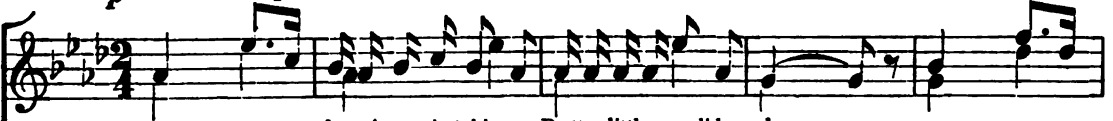
When she rock to sleep
In her ac - cents faint,



Child with this lul - la - by, Bye, bye, bye, bye, bye, bye, bye, bye, bye, bye, bye, bye, bye.
tender sweet lulla - by Bye, bye, bye, bye, bye, bye, bye, bye, bye, bye, bye, bye, bye.
lul-la, lul-la-by



p *L'istesso tempo.*



Bye, bye, hye, bye. bye, bye, sleep, bye, bye, bye.
drowsiness o'ertaking, Pretty little eyelids



L'istesso tempo *pp* *sempre.*

Lullaby, bye, lullaby, bye, lullaby, bye, lullaby, bye lullaby,bye,



lul-la - by, bye. Darling, be thy slumber deep ! lul-la - by, bye,
drowsiness o'er-tak-ing, Pretty lit-tle eye-lids sleep, . . . Bye, bye,



lul-la- by, hye, lul-la-by, bye, lul-la -by, bye, lul -la-by, bye,
Watching till thou'rt waking, Darling, be thy slum - bers deep! bye, bye. bye, bye.

rall. e dim.



rall. e dim.



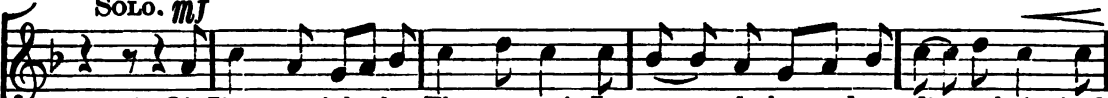
To The Pan-Thyqaterian Society of D. P. U.

Text by B. A. MANSFIELD.

PAN-THYGATERIAN SONG.



SOLO. *mf*



1. Oh I'm a jol - ly Thy-gate! I wear gay clothes and powd'r my hair, And
2. Oh I'm a daughter at DePauw Away from my home and my mamma, And

3. Yes I'm the gay-est of the free The gayest girl you ev - er did see, And

4. We join glad hands with friends and foes, And leave behind our books and beaux, And



lay a-side ev-'ry thought of care When this fes-tive night comes 'round.
 raise my voice in the glad huz-zah When this fes-tive night comes 'round.
 La-dies Hall is the place for me When this fes-tive night comes 'round.
 live the life the Thy-ga-ter knows When this fes-tive night comes 'round.

8va

CHO. *f*

..... Hur-rah for Pan-Thy-ga-ter-i-an ho! Hur-rah for Pan-Thy-ga-
 Hur-rah for Pan-Thy-ga-ter-i-an ho! Hur-rah for Pan-Thy-ga-
 Hur-rah for Pan-Thy-ga-ter-i-an ho! Hur-rah for Pan-Thy-ga-
 Hur-rah for Pan-Thy-ga-ter-i-an ho! Hur-rah for Pan-Thy-ga-

8va

ter-i-an ho! We lay a-side ev-'ry thought of care, We wear gay clothes and powder our hair When this
 ter-i-an ho! We raise our voices in glad Huz-zahs, A-way from our homes and our mamas When this
 ter-i-an ho! Yes Ladies Hall is the place for me, We're the gay-est girls you ev-er did see When this
 ter-i-an ho! We live the life the Thy-ga-ter knows, And leave be-hind our books and beaux When this

Ending of 1st 2nd & 3rd V's. *Ending 4th Verse.*

fes-tive night comes 'round

8va

8va

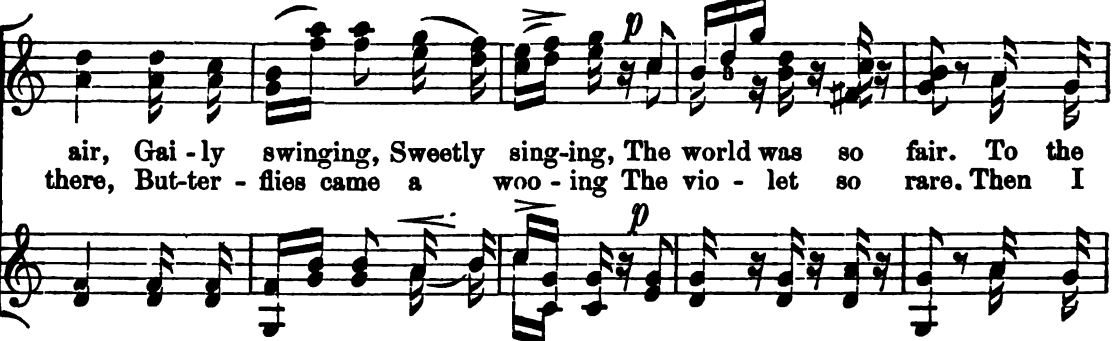
SWISS LOVE SONG.

English version by LULU FOSTER.
1st & 2nd SOPRANO.
Moderato. dol.

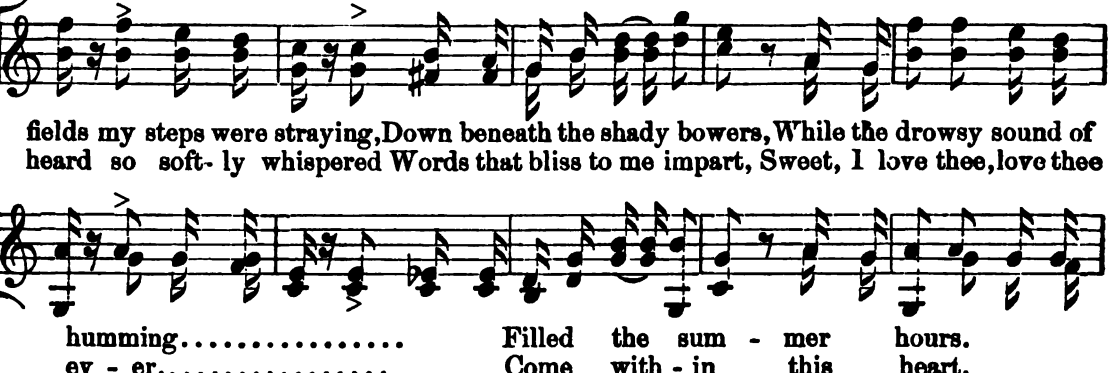
F. MAIR.



1. Up the hill - side as I wan - dered, Songs of birds filled all the
2. In the gar - den there I lin - gered, Bloomed the rose and li - ly
1st & 2nd ALTO.



air, Gai - ly swinging, Sweetly sing - ing, The world was so fair. To the
there, But - ter - flies came a woo - ing The vio - let so rare. Then I



fields my steps were straying, Down beneath the shady bowers, While the drowsy sound of
heard so soft - ly whispered Words that bliss to me impart, Sweet, I love thee, love thee

humming..... Filled the sum - mer hours.
ev - er,..... Come with - in this heart.



hum - ming Filled the..... sum - mer hours.
ev - er, Come with - - - in this heart.

humming..... Filled the sum - mer hours.
ev - er,..... Come with - in this heart.

O LOVE DIVINE.

Text by J. S. B. MONSELL.

Andantino.

The piano introduction consists of two systems of music. The first system is in 12/8 time, marked *mp* (mezzo-piano). It features a treble and bass staff with a key signature of three flats (B-flat, E-flat, A-flat). The melody in the treble staff is composed of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with dotted rhythms and sustained notes.

The second system of the piano introduction continues the melodic and harmonic themes established in the first system, maintaining the 12/8 time signature and *mp* dynamic.

The vocal entry line is written on a single staff in 12/8 time, matching the key signature of three flats. It begins with a half note followed by eighth and sixteenth notes.

O love di-vine and ten - der! That through our homes did

The piano accompaniment for the first vocal line consists of two staves. The treble staff features a melody of eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with dotted rhythms. The dynamic is marked *mp*.

The second vocal entry line continues the melody on a single staff in 12/8 time.

move, Veiled in the soft - ened splen - dor Of

The piano accompaniment for the second vocal line continues the harmonic support with two staves, maintaining the 12/8 time signature and *mp* dynamic.

mf
A throne without thy
ho - - ly household love,.....
f *mp*
8va 8va
bless - ing were la - bor with - out rest, A
throne without thy bless - ing, Were la - bor with-out

The musical score is written for a vocal part (Soprano and Bass) and a piano accompaniment. The key signature is B-flat major (two flats). The tempo and dynamics are marked *mf* (mezzo-forte). The piano part features a complex, flowing melody in the right hand and a more rhythmic, harmonic accompaniment in the left hand. The vocal part consists of two lines of lyrics, each with a corresponding melody. The first line of lyrics is "A throne without thy ho - - ly household love,....." and the second line is "bless - ing were la - bor with - out rest, A". The piano part includes markings for *f* (forte) and *mp* (mezzo-piano). The score is divided into three systems, each with a vocal line and a piano line. The first system includes a marking for *mf* and a dynamic marking *f* for the piano part. The second system includes a marking for *mp* and a dynamic marking *f* for the piano part. The third system includes a marking for *mf* and a dynamic marking *f* for the piano part. The piano part also includes markings for *8va* (octave up) and *8va* (octave up).

f

rest, And cot - ta-ges, pos - sess - ing Thy - - -

Faster. mf

bless - ed - ness are blest. God

mf

God bless these hands u -

f

bless these hands, God bless these hearts u -

f

nit - ed, God bless these hands made one.

sev - ered and un - blight ed, May they through life go

on, Here in earth's home pre - par - ing For the

cres. *rit.* *rit.* *f*

tempo. *mf* *tempo.* *mf*

bles - ed home a - bove, And there for - ev - er shar - ing

tempo. *mf*

1st time.
mp

Its joy, where God is love,

2nd time. *rit.*

Its joy . . . where God . . . is love.

8va.

To Miss Julia A. Druley.

WE BRING NO GLITTERING TREASURES.

Text by HARRIET PHILLIPS. (SACRED DUETT FOR SOPRANO AND BARITONE.)

Andante moderato.

p

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p

We bring no glit-ter-ing treas-ures No gems from earth's deep

p

p

mf

mine, We come with simple meas-ures To chant Thy love di-vine.

mf

mf

p

Children Thy fa-vors shar-ing Their voice of thanks would

p

raise, . . . Fa-ther, ac - cept our off - 'ring, Our

songs of grate - ful praise, The dear - est gift of Heav - en, Love's

writ - ten word of truth, To us is ear - ly giv - en, To

To us is giv'n, To

f

mf

mf

p

mp

guide our steps in youth; . . . We hear the wondrous sto - ry, We

guide our steps in youth; . . . We hear the wondrous

mf

hear the wondrous sto - ry, The tale of Cal - va - ry. . . .

sto-ry, We hear the wondrous sto - ry of Cal - va - ry. . . .

f

Re - deem - er grant us thy blessing O teach us how to

p

Ped.

rit. a tempo.

pray.

There where the pure are

*rit. a tempo.**rit.**a tempo.*

Ped.

Ped.

dwell - ing we hope to meet a - gain And sweet - er num - bers

swell - ing, For - ev - er praise Thy name, For -

For - ev - er

ev - er praise thy name, For ev - er praise thy name. And

praise thy name, . . .

con 8va. con 8va.

dim. .

sweet - er num - bers swell - - - -

dim.

dim.

- ing . . . For ev - er praise, . . . For

ff *mp* *mp* *ff* *mp* *dim.* *p* *p*

Detailed description: This is a musical score for page 86, featuring vocal and piano parts in G major (one sharp). The score is divided into four systems. The first system contains vocal staves with lyrics and piano accompaniment. The second system continues the vocal lines and piano accompaniment, including a section marked 'con 8va.' (concerto octave). The third system features a vocal line with lyrics and piano accompaniment. The fourth system continues the vocal and piano parts. Dynamics include *ff* (fortissimo), *mp* (mezzo-piano), *dim.* (diminuendo), and *p* (piano). The piano part includes complex arpeggiated figures and sustained chords.

ev - er . . . praise . . . thy ho - ly

The first system of the musical score is in D major (two sharps). It consists of a vocal line with a treble and bass staff, and a piano accompaniment with a grand staff. The vocal line has a melodic line with some ties and a lower line. The piano accompaniment features chords and moving lines in both hands.

name. . . *religioso.* Grant us thy bless-ing,

expression.

Ped. religioso. *Ped.*

The second system continues the musical score. It includes the vocal line and piano accompaniment. The vocal line has a rest followed by the text "name. . .". The piano accompaniment has a melodic line with a slur and a fermata. The system ends with the instruction "Ped. religioso." and "Ped.".

O teach us how to pray, Then,

Ped.

The third system of the musical score. It includes the vocal line and piano accompaniment. The vocal line has a rest followed by the text "O teach us how to pray, Then,". The piano accompaniment has a melodic line with a slur and a fermata. The system ends with the instruction "Ped.".

Where the pure are dwell - ing We hope to meet a -

gain . . And sweet - er num - bers swell - ing For -

ev - er praise thy name.

8va

GIVE TO THE WINDS THY FEARS.

SONG FOR SOPRANO OR TENOR.

Moderato.

PIANO.

mp

The piano introduction is in 4/4 time, marked *Moderato*. It begins with a treble and bass staff. The treble staff starts with a half note G4, followed by a quarter note A4, and then a half note Bb4. The bass staff starts with a half note G3, followed by a quarter note A3, and then a half note Bb3. The music continues with various chords and melodic lines, including a prominent eighth-note pattern in the right hand.

VOICE.

f risoluto.

Give to the winds thy fears; Hope and be un-dis-

The first vocal line is in 4/4 time, marked *f risoluto*. The lyrics are "Give to the winds thy fears; Hope and be un-dis-". The piano accompaniment continues with chords and melodic lines, including a prominent eighth-note pattern in the right hand.

mayed; God hears your sighs and counts your tears; God shall lift up thy

The second vocal line is in 4/4 time, marked *f*. The lyrics are "mayed; God hears your sighs and counts your tears; God shall lift up thy". The piano accompaniment continues with chords and melodic lines, including a prominent eighth-note pattern in the right hand.

head; Through waves, and clouds, and storms, He gently clears thy way, Wait

The third vocal line is in 4/4 time, marked *f*. The lyrics are "head; Through waves, and clouds, and storms, He gently clears thy way, Wait". The piano accompaniment continues with chords and melodic lines, including a prominent eighth-note pattern in the right hand. The piece concludes with a *rit.* (ritardando) and *a tempo.* (allegretto) marking.

mf *f*

thou his time, so shall this night, Soon end in joy-ous day.

meno mosso.

Still

meno mosso.

rit.

heav - y is thy heart? Still sink your spir - its down? Cast

cresc. e accel. *f rubato.*

off the weight let fear de-part, And eve - ry care be

cresc. e accel. *f rubato.*

a tempo. mf

gone. What though thou rul - est not; Yet

a tempo. mf

cres. f

heav'n, and earth, do tell, that God doth sit upon the

cres. f

ff

throne, And rul - eth all things well.

p

Leave to his sov' - reign sway To

p

Ped. *Ped.* *P Ped.*

choose, and to com-mand,— Far, far a-bove your thought, His

f *dim.*

coun - sel shall ap - pear, When ful - ly he the work hath

marcato accel. *accel.*

wrought That caus'd thy need - less fear,

cres. *rit e cres.* *cres.* *rit e cres.*

f *Tempo I.* . Give to the winds thy fears, Hope and be undis

f *Tempo I.*

mayed; Through wave, and cloud, and storm, . . . He

mp

This system contains the first four measures of the piece. The vocal line begins with a half note 'mayed;', followed by a quarter rest, then eighth notes for 'Through wave, and cloud, and storm, . . .', and ends with a half note 'He'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

gent - ly clears thy way, Wait thou his time, so

p *f*

The second system covers measures 5 through 8. The vocal line has a half note 'gent - ly clears thy way,', a quarter rest, and then a half note 'Wait thou his time, so'. The piano accompaniment continues with eighth notes, with a dynamic shift from piano (*p*) to forte (*f*) between measures 6 and 7.

shall this night soon end, soon end in

cres.

The third system contains measures 9 to 12. The vocal line consists of half notes: 'shall this night soon end, soon end in'. The piano accompaniment features a rhythmic pattern of eighth notes, with a crescendo (*cres.*) marking in measure 11.

joy - - - ous, in joy - - - ous day.

ff *rit.*

The final system on the page covers measures 13 to 16. The vocal line has half notes 'joy - - - ous, in joy - - - ous day.' with a fermata over the final note. The piano accompaniment is marked with fortissimo (*ff*) and a ritardando (*rit.*) in measure 14, leading to a final chord in measure 16.

To Myron W. Whitney.

THE SEA.

Text by BARRY CORNWALL.
Allegro con spirito.

f

mf

The

sea, the sea, the o - pen sea, The

blue, the fresh, the ev - er free; With -

con spirito. *accel.* *f*

out a mark, without a bound, It run - neth the earth's regions

con spirito. *accel.* *f*

rit.

round; It plays with the clouds, It mocks the skies or like a

rit.

f *mp*

cradled creature lies. With the

f *mf*

p

blue above, and the blue be - low, And

mp

rit. Tempo animato.

si - lence - whereso - e'er I go. If a storm should come and a -

mf Tempo animato.

wake, should come and awake the deep, What matter? What matter? I shall

mf *f* *ff*

rit. *f a tempo.*

ride and sleep, I'm on the sea, the o - pen

rit. *a tempo.*

sea . . I am where I would ev - er be.

ff

I come re:

ter? I s

pea

be.

First system of the musical score. The vocal line is in B-flat major, 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

mp *meno mosso.*

I nev - er was on the dull, tame shore but I

mp *meno mosso.**agitato.*

loved the great sea more and more, And back-ward flew to her

*rit.**a tempo.*

bil - low-y breast, Like a bird that seek - est her moth - er's nest, — And a

*rit.**a tempo.*

accel.

mother she was and is to me, for I was born on the



cresc. *rit.*

o - pen sea,.... For I was born on the o - pen



mf a tempo,

sea. With wealth to spend, and a power to range, I



agitato. *f rit.*

nev-er have sought or sighed for a change: And death, when

agitato. *f rit.*



ev - er he comes to me, Shall come on the wide un -

Maestoso.

bound - ed sea!..... The sea, the sea, the

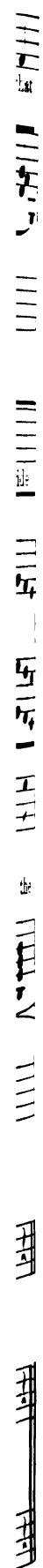
rit. *f* *Tempo I.*


wide un-bounded sea, The blue, the fresh, the ev - er

free; Without a mark, without a bound, it run - neth the

con spirito. *cresc.*

earth's regions 'round, *mf* *cres.* Though it storms, what
 matter? I shall ride the deep, *rit.* *a tempo.* *mf* *cres.* Tho' it storms what matter? I shall ride
 the deep! *mf* *p* I'm on the sea, I'm on, yes, on the
 sea, . . . I am where I would ev - er be. *f* *maestoso.* *rit.* *ff* *8va.*



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